

NORTHERN QUINTET



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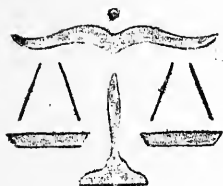
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Special Folk Dance Weekend, April 18-19-20 at Green Acres, Loch Sheldrake, N.Y. with Michael & Mary Ann Herman and the O'Donnells. Write: Folk Dance House, P.O. Box 201, Flushing, N.Y. 11352 for more information.



TAKE IT OR LEAVE IT

I suspect that some interesting dances are going to come out of our thousands of Bicentennial celebrations. Some of the real "old-timers" that are being

dug up for the occasion will prove good enough to keep for some years to come. Why a few of them ever fell from public favor passeth all human understanding.

And there will be some mighty nice new dances created during the next ten years in celebration of our Bicentennial; mostly squares, I suspect, with just enough contras to keep the pot boiling for years to come.

And before anyone gets to feeling smug and superior let me add that a h-l of a lot of trash will be foisted onto the unsuspecting public in a furore of patriotic zeal! Also, a lot of hot shot, big name callers are going to get into the act real soon now. Wait and see! For many years they've laughed at traditional dances and the people who like them but you're going to hear them calling what they say are 'traditional dances'!

Oh well, it is all grist for the mill I suppose! May they all be happy in their nostalgic euphoria.

Be seeing you around somewhere, and just maybe I'll have the pleasure of calling some of the old-timer contras for you.

All best wishes

Ralph



NEW SOUNDS

ON OLD AIRS

by BILL MEEK

One of the happiest of Ireland's many paradoxes is the fact that the increased modernization of life has not led to the disappearance of our folk-music as a living tradition, as has been the experience of most other countries. Contrary to what many must have feared at the time, the tradition did not die out the day after they switched on the current. There is even an argument to be made that technology has itself played a part in preserving something which is very dear to many of the Irish, as well as being obviously appreciated by numerous foreigners.

Although there are threats, and constant dangers to aspects of this tradition, the fact that there are more people now actively involving themselves in making traditional music than at any other time since before the Famine. This is witnessed by the mass following en-

joyed by Comhaltas Ceoltóirí Éireann, an organization devoted to promoting folk-music.



Over the last decade, or more, there have been a number of discernible developments both in the nature and the presentation of traditional music. One must pay tribute to the extraordinary influence of the late Sean O Riada. As Charles Acton, music critic of The Irish Times, put it "(O Riada) was justified in claiming to have changed the sound of traditional music in Ireland". Having established himself as a composer of European standing, O Riada rediscovered his own national heritage, and for this the nation must be forever grateful. In traditional terms when he formed his folk orchestra, Ceoltóirí Chualann, it was the beginning of a new era.



For almost ten years now some of the former members of Ceoltóirí Chualann have played together under the corporate title of The Chieftains. The quality of their music is superb, and yet they have a large following. As well as playing instruments to the harp, fiddle and reed they also make something of a specialization of performing the compositions of harpers of old. In addition to several excellent professional ensembles there are now in Ireland many amateur traditional groups capable of combining thoughtful arrangement and yet maintaining a sense of spontaneity, and for this the influence of Sean O Riada is inestimable. It is all something of a contrast to the powerhouse atmosphere generated by the massive ceili bands, whom many once thought to be the sole stewards of the group tradition.

Just as the past decade has seen changes in traditional instrumental music, so too have there been developments, though not necessarily parallel ones, in the singing of Irish songs. This point can be illustrated in a nutshell by the fact that nowadays the musical experience most liable to be encountered by the visitor

to Ireland will be provided by a folk-song group. Yet according to pure tradition Irish songs should be sung solo and unaccompanied.



To return to the department of the paradox! Ten years ago a tourist, even one with some interest in music, might easily have travelled the length and breadth of Ireland and returned home still believing that numbers such as 'Galway Bay' and 'Mother Machree' were good examples of Irish folk-song. Nowadays largely thanks to these folk groups it is unlikely that such a misconception could arise. In other words, there has been a popular vogue of singing genuine traditional songs in an untraditional manner.



The trend-setters in this area were unquestionably The Clancy Brothers & Tommy Makem. They initially found fame, not in Ireland, but by riding the wave of the American folk-song revival in the fifties. In the sixties they were to tour Ireland and the only manner in which to describe these trips is in terms of triumph. Since that time folk groups have continued to play a significant part in the world of Irish commercial music, with the Dubliners proving themselves effective course-stayers, despite the fickle loyalties of the record buying public. The so-called, if inaccurately, 'Ballad Groups' have produced much good lively music, some incredibly mundane music, and, on occasion, the odd moment of rare delight. The quartet Shara Brae introduced a dimension of artistic excellence to the medium and then, alas, disbanded after producing but one album.

All of this vocal activity could still, in a sense, be directly related to basic traditional music and song. There were, of course, plenty to argue about that folk groups debased the stark beauty of the 'big' songs. Others would counter that were it not for the groups the same songs would sink into virtual obscurity. At all e-

vents relations were never totally severed between the two schools if for no reason other than logistics tended to often dictate that both those adopting a new musical approach and pure traditionalists actually made their music at the same venues, indeed sometimes at the same concerts. However, these days something new and different is in the air. Over the past few years yet another sort of Irish musical sound has attracted the attention of an ever-increasing section of the public, and with it new terms have assaulted the national musical vocabulary - Celtic Rock: Progressive Ceili.



One should at once make it quite clear that Celtic Rock cannot be seen as an immediate musical progression from the approach to traditional music adopted by groups such as The Chieftains or Na Fíli. If categorise one must, then Celtic Rock certainly fits more easily into the pop pigeonhole rather than in the folk-music slot. Yet its exponents have developed their own musical aims at least in an ambience appreciative of the folk tradition.



Whilst not throwing out their fiddles and whistles the Celtic Rockers have had no hesitation in adopting all manner of electrified instruments with a vengeance - the ultimate in musical horror to the pure traditionalist. One cannot imagine them rejecting any instrument under the sun if they felt it could produce a desired effect. In this way they are uninhibited by the unspoken rules that govern the style and instrumentation employed by traditionalists. If traditional music is to remain so, other than in name, stylistic evolution must be by means of a very long drawn out process.



Can then Celtic Rock be described in terms of sim-

ply being part of the universal 'heavy pop' movement, its only distinction being its name and the fact that it is performed by Irish based groups? Apart from the fact that it is obviously a 'life-inspired' thoroughly enjoyable form of music, the real interest of Celtic Rock as far as I am concerned is that the answer is at least partly in the negative. Its exponents have explored their own folk-musical roots, and this is something which comes through very clearly in the music.



I imagine that Horslips is the group which introduced most members of the public at large to this new musical concept. The initial reaction to them was probably one of mild amazement. Yet in a rather rapid space of time they have built themselves a solid reputation, and now attract vast audiences. Their first LP 'Happy to Meet-Sorry to Part' has a dimension reminiscent of the Beatles 'Sergeant Pepper' album, although the style of the actual music is very different.



Celtic Rock should be judged on its own criterion and not according to the standards of a music with which it has only tenuous relationship. Nor should traditional musicians feel apprehensive about it; it poses no threat to their art. I would suspect at some future date, when the fiddlers are still fiddling in the time-honored fashion, that Celtic Rock discs may assume the aura of collectors' pieces. But now I am breaking my own rules by making predictions!





FIDDLERS NEVER GROW OLD - THEY BOW AWAY

by SANDY MARSHALL

Nearly 70 years ago, a 5-year-old youngster fashioned a "violin" from a hollowed-out gourd and the tanned hide of the family tom cat and launched a musical career.

Before long, young Eck Robertson was doing so well with his improvised fiddle that he got a real one and began to play for dances all over Hunt County, Texas. Since then, he has played before hundreds of audiences across the land, has made recordings, and has become one of the best widely known of the "old fiddlers".

Born in Arkansas so long ago, he said, that he has forgotten just where, Robertson later moved to Hunt County. The story about his first fiddle, the gourd covered with the cat hide, still raises the question, "What happened to the cat?" It was poisoned secretly by someone", said Robertson.

An old gray mare, serving as the family buggy-horse, also obligingly gave up some hairs from her tail

to make bow-strings, he recalled.

Once he had been able to get his first real fiddle, he began traveling farther afield. Sometimes, he would travel several hundred miles just to pick up a new tune. Breakdown tunes - the lively country dance music he liked best - were hard to find in those days. But, "Sally Goodin", "Billy in the Lowground", "Sally Johnson", "Old Joe Clark", "Up Jumped the Devil," "Arkansas Traveler", - he played them all like no one else could. "I didn't know one note of music from another - just born with music in my bones," said Eck.



It was all by ear, but it was the kind of music he loved. He let the Kreislers and the Rubensteins have their music, but he had his too. He added some of his own embellishments to the tunes as do all old-time fiddlers, and occasionally indulged in a bit of trick playing, such as fiddling with his instrument held behind his back. On the side, he even composed a few tunes of his own - again, like many old fiddlers do.



In 1922, with a fiddler friend named Henry C. Gililand, he went to New York City. Dressed in his best "dress up" cowboy garb, pink shirt and all, he stalked into the offices of the Victor Talking Machine Company. The manager was a busy man, so he got right to the point. "What have you got, boy?" he demanded assertively. Eck says he figured it was time to fiddle or get out. He sawed out a snappy rendition of "Sally Goodin".

"That's fine", said the manager approvingly. Signed to a contract, Eck became the first fiddler to record breakdown music commercially. The record company people were so impressed by what they heard that they billed him as "The World's Greatest Fiddler." His records did so well that, when his contract expired, they asked him to renew.

Robertson has played in fiddler's contests all over the continent and has usually taken first prize. Because he was well known to all the old fiddlers - who dreaded to meet him in competition - he said he often has been barred "for some reason."



He has played before many notable gatherings. In his files is a large newspaper illustration of himself, playing with former Governor Alf Taylor of Tennessee. Billed to make a public appearance in 1924 at Greenville, Texas, Taylor wired Robertson to play with him during the program.



Also in his possession is a letter from the Oklahoma Senate, signed by W.J. Holloway, then Lieutenant Governor and president of the senate. The letter included the contents of a resolution of thanks for music Robertson had played before the senate by special invitation.



Robertson's wife and children were musical too. With their 6 children, the Robertsons could, and did, put on a show all their own. Mrs. Robertson was an excellent guitarist, and a daughter, Daphne, played a tenor banjo. A son, Dueron, billed as Eck Jr. was a prodigy who, at the age of 7 years accompanied his father on the 5-string banjo, and always brought down the house. Audiences were so delighted that they threw him enough money to fill his banjo. Another daughter, Marguerite, danced. As a result, the family became well known in vaudeville circles.



Robertson still gets requests for his records, long out of print. He has a few in his possession as keepsakes, but they are no good for playing. With the advent of radio, his recording contract was killed. He returned to the Texas Panhandle area where he worked in

music stores, tuned pianos, and then operated his own music store. Later, he opened his own violin repair shop in Amarillo.

Some years ago, a friend fished an old violin out of a trash can and gave it to Eck. Even in its miserable condition, he could see that it was a good one. So he removed the coat of black paint covering it and discovered a genuine example of the handiwork of Jacob Steiner a 17th century Austrian violin-maker. After he had cleaned, polished and repaired it, the beautiful tone of the old violin helped him to win many more contests. He values it at \$10,000 and has been offered more.

In 1957, after he had decided that the fiddling business needed young blood to hold the public interest, Eck began teaching some tunes to a 14-year-old boy from Dallas who showed promise. In 2 years, his pupil, "Texas Short" Chancellor, won the world championship which Robertson had formerly held.



Although he has lived a full life, filled with music and song, Eck Robertson has had his share of life's sorrows and disappointments. His son, Dueron, was killed during the Second World War, and his wife left him, he said. Daphne, his daughter, married but died soon after the birth of a son.



But the old fiddler still plays on. In June, 1962, he won the Northwest Senior Fiddlers' Championship at Weiser, Idaho. Then in July, he took first prize in a contest at Hale Center, Texas. His eyes have not lost their twinkle nor his hands their skill.





THE SCOTS AND THEIR MUSIC

The Pibroch

One of the more dubious statements by Scotsmen was that one made by Mr. Seumas MacNeill, joint principal of the College of Piping. "Anyone who enjoys classical music," he said, "will enjoy the classical music of the pipes - the pibroch. Only those who have never heard the pibroch condemn the pipes as being 'a lot of noise'".

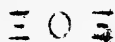
That is a fine upstanding statement, but I doubt if it is true. The war gave me an excellent chance to study reactions to the pipes (I remember with particular pleasure the stupefaction of two camels at Beni Yui ssef) and although I agree that most people did not miss them out of hand as a lot of noise I feel the word "enjoy" is perhaps too strong.

More than that, I altogether disagree that classical piping as opposed to the simpler marches, strathspeys and reels is likely to appeal to the uninitiated. The piob mhor is hard work. Even the English can soon disentangle the tune from simple piping, but the piob mhor grows slowly on the ear, and while it is doing so it is like the singing of my friend John Methuen, of whom it was said that his voice did not go up and down but only louder and softer. In fact, I am prepared to go as far as to say that for the first few times of hearing the piob mhor is completely bewildering to those whose musical education has been acquired in quieter surroundings.

I myself learned it the hard way. At the beginning of the war I was stationed in a castle with a battalion whose officers held mess-nights every week. The mess was tiny, and panelled to the ceiling with oak. Three times a week the Pipe-Major came in after the port and for seventeen minutes by the clock gave us "The Terrible Battle", squeezing round and round the table in the narrow gap between the backs of the ciars and the wall. He played it, I now realize, extremely well; but in that oaken box, with the cutlery leaping on the table and one's gastric juices wrestling with brown stew, the sweat used to stand on my brow. Even so, I came in time to enjoy the pibroch, though only after we had moved to less cramped quarters.



The best pibroch I heard was "Lament for the Children", played before a group of wandering Sicilians peasants who clearly got nothing of it at all; but the most impressive was in Tunisiz. We were camped on the edge of the cork forest, with the Mediterranean far below, and I had invited an English friend to dine with me. We were sitting in the open at dusk, drinking wine at tuppence-ha'penny a pint, when sounds of tuning pipes arose on the evening air; and the Pipie, who had a beard down to here, came striding out of the forest like the wrath of God playing "The Glen is Mine". It was almost dark at the time. We were suspended between the mountains and the sea. The man looked enormous as he circled around, the music swelling and receding. It was the most glorious noise I have ever heard.



My friend sat with his mouth open, his wine seeping away unheeded in the grass. "Can such things be?" he said, and I thought that at last I had found a Sass enach with an ear ready made. "Can such things be?" he said again, "how long did it take him to grow that beard?"

WIDEN & HIDEUM-HODRUM

There are few things more impressive than the enthusiast in the grip of his subject. There is fire even in the bridge-addict as he explains how he finessed the jack, and the golfer recounting his round has all the thunder of waves beating on a distant shore. But where pipe-majors are involved, enthusiasm verges upon megalomania. Pipe-majors are a race apart, men of single purpose and a distant eye, dedicated to the memorizing, teaching, and playing of a thousand tunes. They have a commanding presence and a great deal of dignity. They fix their glasses with their eye, raise their hands, say: "One, two. With a Hidrum-hodrum," and the chanters bleat as if all the snakes of India were being charmed. Oh, they are most serious minded men, the pipe-majors.

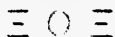


Not so the fiddlers. Fiddlers are less stern, though they play the same tunes. Perhaps it is because they know that, should memory fail, they can always use a sheet of music, a thing no piper can ever do; so it may be that fiddling is more restful. However, you must not fall into the error of believing that, because of this difference, the fiddlers are any less enthusiastic than the pipers. They are not. They are tarred with the same brush - a fanatical love of the music of Scotland and a desire to play it on the slightest provocation.



Hence the strathspey and reel societies. They are made up of people whose pleasure it is to play, and play well, those heady, feet-catching tunes that most of us associate with village dances, tunes which in many cases go back hundreds of years. The best-known societies are those in Edinburgh, Glasgow, Aberdeen, Inverness, and Oban; and some idea of the size and quality of their following may be gathered from the fact that when the Glasgow Society holds its annual gathering it not only packs St. Andrews Hall, but so works

upon the emotions of its audience that there is always dancing in the corridors before the night is out. Good Glaswegian as I am, I must admit it is no ordinary music that allows a man to forget his surroundings to such an extent that he hoochs in St. Andrew's Hall.



It might be as well at this stage to explain what strathspeys and reels are, and wherein their difference lies. They are the dance music of Scotland, both Highland and Lowland; for, although the present-day societies are mainly Highland, although the tunes are played on the pipes as well as the fiddle, and although many of them have Gaelic words, they were once danced to and sung to as far south as Carlisle and began to wane only when the waltz and the polka came over from the Continent a hundred-odd years ago. They usually consist of two measures of four bars each, and each measure is repeated. A reel takes fifteen seconds to play through, a strathspey anything from twenty to twenty-four seconds. But their lilt defies accurate description. Everyone knows a reel when he hears it. For a strathspey, think of the ancient "Miller's Wedding" and "Mrs. Hamilton of Wishaw". You probably know them better under the titles Burns gave them - "Auld Lang Syne" and "My Love Is Like A Red, Red Rose."



The history of strathspeys and reels is long and so wrapped up in adaption, evolution, and downright piracy that modern experts still come to blows about it. The first composer of whom any reliable record survives was born in 1675, and was hanged in 1700 by a long-suffering public. His name was James MacPherson, a brigand by trade and one-time business associate of Rob Roy. While awaiting execution, he composed that still popular tune "MacPherson's Rant." He played it on the scaffold, held out his fiddle to the mob and offered it to anyone who would keep it for his sake and, when no one would accept it, broke it over the executioner's head, and threw himself off the ladder.

It was 1750 before the music publishers took up the reels, and by then many of them were so old that the composers were unknown. The tune we now know as "Auld Lang Syne" was in the first collection ever published. No one knows where it came from, or who composed it.



Then reels and strathspeys became not only popular but fashionable. Neil Gow, the greatest fiddler of them all, and probably the greatest that ever lived, was taken up by the nobility. Burns, who knew him, began to adapt and rewrite the lyrics.



Jazz has killed most of that in the cities now; and, except where the societies flourish, one must, to see the fiddler hold his own again, go to that kind of country dance where elderly gentlemen carry two spare collars. The pipers play their part in keeping tradition alive, especially those of the Highland regiments. I have seen Sicilian peasants walk for miles to cheer at "Caber Feidh," one of the oldest tunes of them all; and on one memorable occasion saw camels watching in a wild amaze while reels were practiced at 6 a.m. below the Pyramids. The old songs get around.



Still, of late they've been more than holding their own against the saxophones. Thanks to the B.B.C. the societies are now reaching greater audiences, and the popularity of the broadcasts is encouraging them to a new high-level of skill. They know that as soon as they reach a certain standard there is time waiting for them on the air. They also know that Hugh M'Phee of the Gaelic Department, a strathspey enthusiast himself, has a sympathetic ear when it comes to discussing new orchestrations and new programmes. And I never saw a strathspey and reel society that needed any encouragement

in any case.

The broadcasts are good. The meetings of the societies are better. The annual gatherings of the societies are terrific. But best of all is a village hall I know, the kind of little hall where the old tunes have been kept alive since long before my lifetime and they dance such things as "Brown's Reel," and "Drap's o' Brandy", and never think of starting with anything else but the "Circassian Circle". The night of the Games is the best night to go. There's a wee chap with the fiddle, and another with a harmonium. And, man, that fiddler is good!

(From "Life Among the Scots" by Alastair Berthwick, Scotland's Magazine Annual 1958, and discovered by Linnea Layton. In Tartan Times, November 1974. Used by permission.)



The Fitzwilliam, N.H. once-monthly square dances at the Town Hall are continuing: March 1 with a special "Duke" Miller appearance, and in April with Tony Parkes and a full orchestra featuring Donna Hinds, fiddler. George Hodgson called for the February dance. For more information contact Jim Kennedy, Templeton Rd. Fitzwilliam, N. H. 03447 (603) 585-2203

Polish-Macedonian Weekend at Folk Dance Unlimited, University of Wisconsin, Madison, Wis. featuring ADA DZIEWANOWSKA teaching Polish Dances & BOB LIEBMAN, Macedonian Dances. Dates are March 15 - 16, 1975. More information from Nina Lusterman, 1124 Jenkfer St. Madison, Wis. 53703.

Binghamton, N.Y. Folk Dancers are sponsoring a workshop Feb. 15, with JIM MORRISON of CDSS of New York. He will teach dances from the Revolutionary Period, along with English Country Dances. Sessions will be held at the American Civic Association, 131 Front St. Binghamton, N.Y.



ROCHAMBEAU

AT NEWPORT

"In the evening there was a gay ball at Mrs. Cowley's Assembly Room on Church Street, so frequently used for entertainments by the American and French officers during that winter (March 6, 1781). Washington opened the ball with Margaret Champlin, noted for her beauty and charm, who selected the popular dance, 'A Successful Campaign.' It is said that the French officers spontaneously grabbed the musical instruments from the musicians and played for the General and his beautiful partner. This was an event long remembered by the Americans and French who were fortunate enough to be present. An eye witness wrote:

"At the brilliant affair held at Mrs. Cowley's Assembly Rooms, the noble dames, 'though robbed of their wealth by war', appeared in superb brocades with embroidered petticoats and were pleased to 'foot it' with such noblemen as de Segur, M. Vauban, Baron de Viomesnil, and De Latouche for partners. The favorite dance of the moment was 'Stony Point' because of its recent successful storming by General Wayne. The soft light from silver candelabra was reflected in beautiful mirrors loaned from old mansions as Washington opened the ball with beautiful Miss Champlin under festoons of bunting loop-

ed with rosettes of swords and pistols; Rochambeau, wearing the Grand Croix de l'Ordre Royal, and his suite took the instruments and played the dance selected by the partner of General Washington, 'A Successful Campaign' followed by 'Pea Straw' and 'I'll be Married in My Old Clothes' and 'Boston's Delight' in honor of the guests from that city."

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"In November, 1780, a building known as "French Hall" was built by the Commander-in-Chief of the French troops, in which his officers could have dinners and dances, or receive their friends. This large hall states Claude Blanchard, commissary of the French Auxiliary Army, in his diary (a valuable translation of which is in the Newport Historical Society), was "constructed for the purpose of assembling a large number of officers therein in the evening, to afford them recreation; it began to be used about this time" (early in January, 1781).

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"We can imagine the scene", writes Maud Lyman Stevens in her interesting pamphlet on the Vernon house, "the newly-built assembly room, lighted by candles is sconces, and, surely, in January, warmed by a blazing fire; the uniformed musicians, the discreet dowagers, and - observed of all observers - the brilliant band of young noblemen in their gala attire of white broadcloth, turned back with pink, blue or green according to their corps. In minuet or contredance, they lead out the gay young Newport belles, whose charms they so admire." "We hear the names "Atlantic", "Bellevue", and others as appropriate, were given to the dances held in Newport at that time.

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"Near the foot of Church Street then stood the celebrated Assembly rooms of Mrs. Cowley, where, during that winter, Washington and the French danced with the Newport belles, of which there were many, if we believe the accounts of the officers themselves. (France & N.E.)



THE PHILADELPHIA

DANCING ASSEMBLIES

"The men of the period seem to have spent so much of their time at assemblies, not dancing assemblies but those in which the laws of the Colonies were discussed, and land-claims, quit-claims, and other dry affairs settled, that we are surprised when a stray leaf from a notebook of some public man floats down to us contain- such entries as the following:

Diana for attendance.....	15s
For candles.....	L 1112s
" snuffers.....	4s
" three dozen chairs.....	L 7
" 200 limes.....	14s
" 18 pounds milk basket....	9s
" 5 gallons rum and cask...L2.3s	
" Musick.....	L1.10s

Learning that these items were among the expenses of an early Philadelphia Dancing Assembly, and that the wives and daughters of such ancient worthies as His Honor the Governor of Pennsylvania, Chief Justice Shippen, Thomas Hopkinson, and the Bond brothers were rich imported silks, feathers, and flowers, and attended routs, and balls, life in the old Provincial city is suddenly

lit up with brighter hues, and gay scenes take their place upon the canvas of the past.



"As early as 1738 we read of a dancing class instructed by Theobald Hackett who engaged to teach all sorts of fashionable English and French dances, after the newest and politest manner practised in London, Dublin and Paris, and to give to young ladies, gentlemen, and children the most graceful carriage in dancing and genteel behavior in company that can possibly be given by any dancing-master whatever'.



"Certainly the dancing-master's card is worded in the 'politest manner', and his pupils in this city must have proved singularly apt in the Terpsichorean art, as the Philadelphia women were noted, at an early date, for their grace and social charm.



"Later, one Kennet taught dancing and fencing, as did also John Ormsby, from London 'in the newest taste now practiced in Europe, at Mr. Foster's house, in Market Street, opposite the Horse and Dray'.



"These announcements sound strangely un-Quakerlike and in 1749 such alarming premonitory symptoms of gayety culminated in a regular series of subscription balls after the London fashion.

"The clergy was represented in these early Assemblies by the Rev. Richard Peters of London, who held a high position in the State as well as in the Church. A letter from him to Thomas Penn shows what a warm interest the reverend gentleman took in the newly-formed Assembly. The letter is dated New Castle, May 3, 1749 and

reads as follows:

'By the Governor's encouragement there has been a very handsome Assembly once a fortnight at Andrew Hamilton's house and stores, which are teneted by Mr. Inglis, and make a set of rooms for such a purpose & Consists of eighty ladies and as many gentlemen, one-half appearing every Assembly Night. Mr. Inglis had the conduct of the whole, and managed exceeding well. There happened a little mistake at the beginning, which at some other times might have produced disturbances. The Governor would have opened the Assembly with Mrs. Taylor, but she refused him, I suppose because he had not been to visit her. After Mrs. Taylor's refusal, two or three other ladies, out of Modesty and from no manner of ill-design, excused themselves, so that the Governor was put a little to his shifts when Mrs. Willing, now Mrs. Maycross, in a most Genteel Manner put herself into his way, and on the Governor's seeing this instance he'

"here there occurs something illegible, bit it appears from what follows that the Governor danced the first minuet with this amiable lady, who showed her fine breeding by stepping in to prevent his being placed in an awkward position.

"Mr. Peters adds, in judicial form, that 'Mrs. Taylor was neither blamed nor excused nor commended, and so it went off, and every person during the continuance of the Assembly, which ended last week, was extremely cheerful and good natured'.

"It is pleasing to know that social life was beginning to come to this lady's standard, even if her own manners did not rise with it. Her rude treatment of Governor Hamilton was due to the fact of her husband having some difficulty with the Provincial authorities she

undertook to revenge upon the person who seems to have been the least to blame in the matter.



"Mrs. Jekyll, whose name is to be found on the early Assembly lists, and who was spoken of as "a lady of pre-eminent fashion and beauty," was a grand-daughter of the first Edward Shippen. Her husband, John Jekyll, was Collector of the Port of Boston. In connection with this lady's gayety and social distinction, Watson gives some curious information with regard to the invitations in early times, which, he says, were printed upon common playing-cards, there being no blank cards in the country, none but playing-cards being imported for sale. "I have seen at least a variety of a dozen in number as dressed to this same lady (Mrs. Jekyll). One of them, from a leading gentleman of that day, contained on the back a glaring effigy of a queen of clubs!"



"The first Assembly Balls were held in a large room at Hamilton's wharf, on Water Street, between Walnut and Dock. There seems to have been no hall capable of accommodating so many persons, and as Water Street skirted the court end of the town, it was a rather convenient locality in which to hold a ball. A lady of the olden time has left a record of going to one of these balls at Hamilton's Stores in full dress and on horse-back.

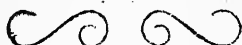


"In 1772 the Assembly Balls seem to have been held at the Freemason's Lodge, while it is evident from notices in the Pennsylvania Journal of 1784-85, that they were later held at the City Tavern. In 1802 the managers gave notice to subscribers, in Paulson's Advertiser, that the first ball of the season would be held at Francis's Hotel, on Market Street.

"According to the early Assembly rules, tickets for strangers were to be had on application to the managers, and were to be paid for at the rate of seven shillings and sixpence - this for gentlemen; for ladies (such was the gallantry of the time) nothing was to be paid.



"The dances were regulated according to very strict rules, "first come, first served." The ladies who arrived first had places in the first set; the others were to be arranged in the order in which they arrived. The ladies were to draw for their places, which made a little pleasant excitement and raised a flutter of expectation in breasts masculine as well as feminine. The directors always had the right to reserve one place out of the set "to present to a stranger, if any, on any other lady, who was thereby entitled to lead up that set for the night".



"To break in upon the regular order of the dances, seems to have been a serious offence, as, in a letter of 1782, we read of a Philadelphia belle, Miss Polly Riche, starting up a revolt against the established authorities by "standing up in a set not her own." By drawing the other ladies and gentlemen, who formed the cotillion, into the rebellion, she precipitated a rupture between the gentlemen, Mr. Moore and Colonel Armand, and the managers of the Assembly."



A friend is a person who asks you an important question to which you know the answer.

Once upon a time it was hard to save money. Now it's difficult just to stay broke without going into debt.

It has been said that boredom shortens more lives than does disease. People should be ashamed of shortening one another's lives.

SQUARE DANCE

EAST HILL REEL

A Rod Minnell original

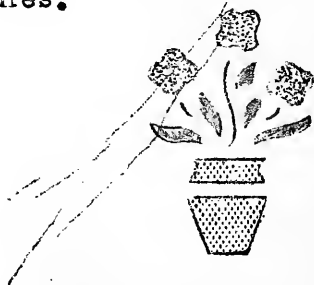
From: Square Dances From a Yankee Caller's Clipboard".

Music: Back to Donegal. A singing call.

Opening and ending ad lib

- A. The two head ladies chain to the right
And keep that lady there
- B. The new head ladies chain across
Go straight across the square.
- C. Allemande left your corners all
Grand right and left you roam
- D. Grand right and left and when you meet
Heads right and left back home
- E. The side two couples promenade
Half round the outside ring
- F. Then promenade your corners all
You promenade the ring
- G. Promenade those ladies, you promenade them all
Then bcv to the lady that you found in
Dear old Donegal.

Repeat for head couples, then twice for sides. When the side ladies chain to the right in A, it is the new side ladies who chain across in B, the sides who right and left home in D, and the head couples who promenade in E. The ladies chains and right and lefts in this dance are all half figures.



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SPRING FOLK DANCE WEEKEND

at THE INN at EAST HILL FARM, TROY, N.H.

MAY 2, 3, & 4, 1975

WITH

GERMAIN & LOUISE HEBERT - French Dances

DAVID HENRY - General Folk Dances

CONNY TAYLOR - General Folk Dances

RALPH PAGE - Contras & Lancers

SPRING WEEKEND starts with supper, Friday night, May 2. (6:30 p.m.) Closes with noon meal, Sunday, May 4. COST \$49.00 per person full time. Part-time guests accommodated and cost pro-rated. A \$5.00 per person advance registration required to assure space for you. Modern heated cabins & rooms, all with private showers. All meals snacks, classes & parties, as well as use of indoor swimming pool included in the cost.

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N H FALL CAMP

at THE INN at EAST HILL FARM, TROY, N.H.

Sept. 2nd - Sept. 7th, 1975

WITH

GORDON TRACIE - Scandinavian Dances
ADA DZIEWANOWSKA - Polish & Walloon Dances
CONNY TAYLOR - General Folk Dances
DICK LEGER - Squares
RALPH PAGE - Contrabass & Lancers
RICH CASTNER - Camp Historian

Camp begins with supper, Tuesday night, Sept. 2nd (The day after Labor Day) and continues through lunch, Sunday, Sept. 7th.

COST - \$87 per person full time. Includes all meals & snacks, classes & parties. Part-timers @ \$21 per day, per person only if there are accommodations available after full-time campers have been placed. Heated cabins & rooms, all with private bath.

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NO TAPE RECORDERS, PLEASE. SHOES AT ALL TIMES ON DANCE FLOOR. Please bring your own soap & towels. And a bathing suit for the 2 swimming pools.

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckas, or Churches & Granges. AND old dance & festival programs Convention programs. Don't throw them away. Send them to me. I collect them as part of a research project. ALSO, any old-time dance music for violin or full orchestration. Dance music only please. Send to:

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CONTRA DANCE

FISHER'S HORNPIPE

An early version of the dance. From Griffith's "The Skylark" mss. 2nd edition, published in Worcester, Mass 1797.

The Dance - a triple minor. Do NOT cross over.

Active couples go down the outside and back
Then go down the center and back with partner
Cast off one couple
Right hand star with the couple below (3rd couple)
Left hand star back to place
Right and left four with the couple above (2nd couple).

You should use Fisher's Hornpipe as a tune for this one.
Best recording: MH 171 Fisher's Hornpipe

I have found Fisher's Hornpipe in thirteen of my dance manuscripts from the Revolutionary Era, so it HAS to have been a very popular dance. Many of the versions vary from the others because the dancing masters of that day changed the figures of the dances around to suit themselves. Personally, I prefer this particular version as given here to the one that survived to my day and age. When a dance from any country in the world survives for 100 years or more then, inevitably, it is the easiest known version that survives.



CARMENTS IN OLD

BALLAD LITERATURE

Peterson's Magazine, September, 1886



There is preserved, in the University Library, at Cambridge, England, an exquisite copy on vellum, of Chaucer's "Canterbury Tales," which has an additional interest from its having been supposed to have belonged to the poet Gower. This beautiful MS, is illustrated with extremely interesting pictures of each individual story-teller in contemporary attire. The pictures are interesting from their historic value and their singular artistic merit, both in draughtmanship and coloring. It is a curious satire on our modern inventions and improvements, that we have no pigments, nowadays, which would not look dirty and faded, even in skilled hands, beside these drawings. The definite word-painting of ballad literature has its affinities with the delicate and vivid coloring of the best period of the illuminator's art. A word is sometimes all that is let drop concerning outward form, but in the very brevity of the description lies its irresistible impressiveness. Few that have ever read the ballad of Sir Patrick Spence can have forgotten the brief touch which indicates the ladies being dressed with care, as for the coming of the lords they loved:

"O lang, lang, may the ladies stand,
Wi' thair gold kems in thair hair,
Waiting for thair ain deir lords,
For they'll see thame na mair."

Or who, again, can fail to be impressed by the significance of color in the picture of the loathly lady "all in red scarlette?" She seems all burning in her shrinking sensitiveness to her own deformity. "A worse-formed ladys than she was, no man mote ever viewe." We feel convinced she underwent a martyrdom under the cruel criticisms of Sir Kay, before the spell of sorcery fell off her through her marriage with Gawaine. It is a delicate and subtle touch to consecrate the inward feeling in the outward garb.



Zenelophon, the beggar-maiden, "all in gray," wedded by King Cophetua in Adrica, and fair Bessie, the beggar's daughter, "all clad in gray-russett," indicate the uniform of beggary in ballad-literature. Green, on the other hand, would be the color most suggestive of prosperity. Thus, when the bailiff's daughter of Islington, sets out to learn her lover's fate in London, she pulls off her "gowne of green," and puts on ragged attire.



Gil Morrice, waiting for his mother in the forest is arrayed "in robes of grene," and Dowsabel, that all-accomplished maiden who could bake and spin, and sing and broider, as well as help the priest to say his matins on a holy day, was clad in "frolicke greene." She makes a very pretty picture, going forth in the sweet spring-time to pick meadow-flowers and honeysuckle, in her green attire and hood:



"so neat and fine
In color like the columbine
Ywrought full featously."

Yellow was sometimes worn as mourning in the sixteenth century. This, in Corydon's "Doleful Knell" for fair Phillida, he designs to deck her bier with "sundry-coloured flowers" and "sundry-coloured ribbands," "but chiefly black and yellowe with her to grave shall goe."



And again, in the "Paradise of Dainty Devices," by Edward Vere, Earl of Oxford, we find a lover saying:

"black and tawnie will I weare,
Which mourning-colours be."

There may be some reminiscence of this custom in the Scotch idea that yellow is unlucky. Certainly it proved unlucky for an English queen; for we learn from "Hall's Chronicle" that, when Catherine of Aragon died, Hanuary 8th, 1536, "Queen Anne 'Bulleyne' wore yellow for the mourning." After the ill-fated queen had been beheaded, on the 19th of May of the same year, "the kyng, for mourning ware whyte."



Sometimes the picture of the ballad is heightened by analogy. Fair Rosamond, when suddenly discovered by the cruel Eleanor, "was like an angell sette"; and it is said of fair Annet, "she shimmered like the sun," when entering the dim old abbey, where her lover was about to wed the brown bride who had "gowd and gear."



Embroidered lingerie was evidently worn by either sex. Fair Annet tells her maidens to array her in her smock, "one-half is o' the holland fine, the other o' needle-work"; and the indignant widow of the winsome Gilderoy

informs us that she bought her robber bridegroom "a wed dink sark of holland fine, wi' solken flowers wrought." But Gilderoy was evidently somewhat of an exquisite, for he had roses "tull his shoone", and stockings of "silken soy," and loved the fashion of Sir Piercie Shafton better than his momely Scotch plaid. This golden freebooter is said to have existed in the days of Mary, Queen of Scots. The ballad I have quoted from is an elegy over his execution, and really seems, from many little touches, to be written by a female hand.



Even in modern times, what pilgrim to the shrine of Worth could wish for a more fair attiring than the Passionate Sheperd offers to his love?

"A cap of flowers, and a kirtle
Inbroidered all with kwaves of mirtle:
A gown made of the finest wool,
Which from our pretty lambs we pull:
Slippers lin'd choicely for the cold,
With buckles of the ourest gold."

And yet, it may be, Sir Walter Raleigh is more in the wein of modern thinking, when he answers to the shepherd, in "The Nymph's Reply," that flowers fade speedily, and winter drives the flocks out of the fields, and Philomel becometh dumb "and all complain of cares to come."

"A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall."



UPON THE SUWANNEE



Way down upon the Swanee River
Far, far away
There's where my heart is turning ever;
There's where the old folks stay.

Stephen Foster may have misspelled it in "The Old Folks at Home", but the Suwannee River has become famous through his song.

For having made the river so widely known, the composer has the lasting gratitude of the people and the state of Florida.

From the Okefenokee Swamp, where it originates, the Suwannee snakes south-southwestward into Florida, cutting across the northwest corner of the Sunshine State and emptying into the Gulf of Mexico.

As rivers go, the Suwannee is neither long nor wide. It does not possess the might of an Amazon, the commercial importance of a Mississippi, or the history of a Nile.

The River's one great resource, though, is the overwhelming beauty, which Foster - who probably never saw the Suwannee - managed to capture in his song.

Even under the best of circumstances, this would be difficult for any composer to accomplish. In Foster's case, however, it came about quite by accident.

For months, Foster had been trying to compose a sentimental song for a minstrel show. Wanting a southern river for the theme, he first picked the Pee Dee in South Carolina for the honor. Still not satisfied, he pulled out a map of the South one day and began searching for the name of a river with a similar rhyme. He hit upon Suwannee (although he misspelled it Swanee) and published his song in 1851. It immediately became a hit.

Floridians have long since forgiven Foster for misspelling the name of the river. In fact, the state legislature in 1935 acclaimed "The Old Folks at Home" as Florida's official state song. A year later, the Florida Federation of Music Clubs voted to erect a lasting tribute to the composer along the Suwannee.

The club's work resulted in a gift of 243 acres at White Springs, a small town on the river's north banks, nearly 20 miles south of the Florida-Georgia border. Shortly thereafter, the state set up a commission, which turned the acreage into the Stephen Foster Memorial.

On the river itself, the 30-passenger Belle of Suwannee, similar in design to river boats that plied the stream many years ago, makes 20-minute trips each day.



March 15-16. Polish-Macedonian Weekend at Folk Dance Unlimited, University of Wisconsin, Madison, Wis. featuring ADA DZIEWANOWSKA, teaching Polish Dances, and BOB LIEBMAN, teaching Macedonian Dances.

Second annual Balkan Folklore Conference, University of Florida, Gainesville, Fla. featuring DICK CRUM, ATANAS KOLAROVSKI, BORA OZKOK, YVES MOREAU & SAM CHIANIS. Cost \$50.00 each, plus housing and food. Further information from Helen Hyams, 120 N.W. 10th Street, Gainesville, Florida, 32601.



IN OLD NEW ENGLAND. The Romance of a Colonial Fireside. by Hezekiah Butterworth. viii # 281 pp. Original edition issued as No. 173 of Appleton's Town and Country Library. 1985. Republished by Gale Research Co. 1974. L.C. Card No. 73-19716. \$9.50.

This is a collection of 13 well-narrated legends, ghost stories, and recollections that capture the spirit of the people and the times in which they lived. Some of the tales are: "Pardon Ponder, Pedagogue," "The Haunted Over," "Wych Hazel," "The Jew", "The Inn of the Good Woman", "King Philip's Last Hunt", "Husking Stories", Songs and Fiddlers." A standard work and highly recommended.

STORIES OF THE WORLD'S HOLIDAYS. by Grace Humphrey. Milton Bradley Co. 1924. vi # 335 pp. Republished by Gale Research Co. 1974. L.C. Card No. 74-3023. \$9.00.

Ideal for researchers, teachers, storytellers, and all those responsible for managing ethnic holiday celebrations, this work presents details on the origins of 20 of the world's holidays, their meanings and observances,

and the national heroes associated with them. Arranged according to the calendar and told in story form, the chapters range from the U.S. to Japan, to Ireland, to Poland to England et al, as well as international holidays such as Valentine's Day and Christmas. A very interesting book and well worth owning.

PORTRAIT DU VIEUX KEBEC avec L'ensemble folklorique de Baie St-Paul, Volume 1. Avec Louis "Pitou" Boudreault violoncelle-raconteur, Volume 2. Avec Jos. Bouchard, violon, Ile d'Orleans, Volume 3. Avec La Danse Traditionnelle a l'Ile d'Orleans, 2 complete 5-figure quadrilles. Volume 8. Opus Distribution, Inc.

Each one of these LPs is delightful French-Canadian music and I urge anyone who loves traditional music to purchase them. If I had to make a choice, then I liked Volume 1 & 8 the best. Do not get me wrong about this; Boudreault & Bouchard are both excellent fiddlers of the old-style Quebec tunes. It is simply because I prefer the ensemble treatment of the tunes. Highly recommended.

SWAMPROCK STRINGBAND with RICH CASTNER calling square & contra dances. 8:00 to 11:00 p.m. in the Seymour College Union on Kenyon Street at SUU in Brockport, N.Y. Admission \$1.00. Folk Dancing during intermission. The attendance at previous Saturday night dances with this band have drawn 200-300 dancers!

Serbian & Macedonian Workshop featuring BOB LIEBMAN at the Curry Gym, University of North Carolina, Greensboro N.C. Contact Jerry or Lili Meisner ((919) 292-3128.

Polish dance workshop with ADA DZIEWANOWSKA for the Mid North Folk Dancers, in Chicago, Ill. Monday, March 17, 1975. 8 to 10:30 p.m. Further information from Fred Zverin, 3930 N. Pine Grove Ave. Chicago, Ill. 60613.

ONLY YESTERDAY

The following items are from the pages of the Cold River Journal, a weekly newspaper published in Alstead, N.H. during the 1800s and 1900s. We find these old-time dance items of interest.



6/29/99 Bellows Falls:- To the Editor. The correspondent of the Journal spoke very disrespectively of my dance on May 30. If he spoke against the company or their conduct it was unjust; if he condemned our use of the day we stand corrected, for it is more appropriately a festival of solemnity and of honor to our dead heroes than of mirth. However, we shall invite our friends to another dance Monday evening, July 3, hoping we may have an enjoyable dance. J.W. Leach, Prop. of "Old Bidwell's Hall".

Charlestown:- There will be a Fourth of July dance at Fairy Dell Casino, Tuesday evening July 4, closing the celebration of the day. It will be under the Buswell brothers management of former seasons who extend a general invitation. This is expected to be the only public dance of the season at Fairy Dell under their auspices.

7/6/99 Walpole:- The long expected monstrel entertainment occurred on Thursday evening, June 20, and attracted a large audience that filled the hall of the parish house to its greatest capacity - - - the entertainment was followed by one of those fine suppers for which Walpole ladies are noted - by social conversation, and by dancing.

Charlestown:- Reserved seats for the operetta of the "Berry Pickers" July 20 go on sale at the store of F.E. Way, on Monday, July 17 - - - The entertainment will conclude with dancing, and a special electric car will run at the close of both entertainment and dance.

7/20/99 Alstead:- The most delightful social event of the season was the reception and dance tendered our young people by Maynard Vilas, at the charming Vilas home, Wednesday evening the 12th. A pleasant party was in attendance, music being furnished by three pieces of Exner's orchestra of Bellows Falls, while the dancing upon the broad and roomy veranda lent a charm and gave a novelty to the scene. Refreshments and iced drinks were served, and the gayeties of the evening will live long in the memories of the youths and maidens.

8/3/99 Charlestown:- Samuel Foss and family are entertaining a party of relatives from Marblehead, Mass. in which a charming little dancing party at Odd Fellows Hall, Saturday evening, was a pleasing part. A bicycle party took a merry spin to North Charlestown on a recent evening and enjoyed a dance at Union hall after the jolly music of Messrs McCrae and Perry.

8/10/99 Alstead:- The spacious and beautiful home and grounds of C.N. Vilas were thrown open for the second time this season on Friday evening, Aug. 4, when again his elder son Maynard, gave a party and dance to a large number of the young people of the village. Music was furnished by Mr. and Mrs. Weeden, Mr. and Mrs. Kelly and Miss Wilmot, and dainty and choice refreshments were served.

Walpole:- The midsummer fair of the Unitarian society took place on Thursday afternoon and evening, August 3. There was an unusually large attendance and the attractions were original and therefore brought in large receipts - - - a delicious supper was served in the parlors, and the entertainment concluded by dancing to the music of Huntoon's Orchestra of Bellows Falls.

Claremont:- About 150 people took in the American Eagle clambake at Rowe's Landing, Lake Sunapee, on Sunday. Perry's orchestra of ten pieces added to the pleasure of the occasion.

8/17/99 Alstead:- the young people of the vicinity gathered at the town hall on Thursday evening for an impromptu social and dance, passing the few hours before midnight gaily and happily.

Drewsville:- Joseph Baraby entertained a joyful party of friends at the Bond hall, Saturday evening, with music and dancing.

8/24/99 Alstead:- An enjoyable dancing party was held at Odd Fellows hall, Saturday evening, given by Mr. and Mrs. Daniel Grey.

Members of Elmwood Rebeckah lodge will give a social dance at Odd Fellows hall, Thursday evening, Aug. 3rd. Good music; ice cream and cake; and a general invitation.

9/7/99 Walpole:- A reception was given at the Hastings Memorial parish house on the evening of August 31, in honor of Rev. and Mrs. William Brown and their son, Rev. Wm. Channing Brown. Unfortunately Rec. W.C. Brown was obliged to return to his home in Littleton, Mass. by the afternoon train. In all other respects the occasion was very successful. There was a large attendance of the many friends of Mr. and Mrs. Brown from both religious societies and memories of former times were pleasantly revived. Refreshments were served by the young ladies, and the evening's program closed with dancing.

9/21/99 Alstead:- Maynard Vilas, in honor of his guest Melville Bissel, of Grand Rapids, Mich. gave a social and dance to the young people of the village Tuesday evening of last week which was most enjoyable and fully appreciated by all who were favored. These socials given at the home this summer by young Vilas, have proved as highly delightful recreation to the young people.

9/28/99 Claremont:- Arrangements are being made for the first annual inspection day of the fire department, and October 12 is the day appointed. The evening of the day the firemen hold their fourteenth annual ball.

10/14/99 Claremont:- Mrs. Frank Baldwin wishes to announce to people of Claremont and vicinity, that she will open her Dancing School on Thursday evening, Oct. 26, in Hibernian hall. An advanced class has already been organized. In this class, all the newest dances will be taught. A beginners' class will be started, provided a sufficient number of pupils is secured. This children's class will meet immediately after school. The evening class from 8 to 11, from 8 to 10 being devoted to instruction, and 10 to 11 to dancing. Terms: \$4.00 for 12 lessons, \$7.00 per couple. Pupils are requested to pay half of their dancing fee the first evening, the rest on the seventh evening. The new dances are The Class Day and Highland Two Step, The Imperial and Capitol Three Step; the Spanish and Netherland Waltz (the Rosalie Mazurka), the Pasadena and Minuet Lancers.

Walpole:- The society of many initials (T.O.U.X.) announces a costume party with supper and dancing at the parish house, Friday evening, Oct. 13.

10/28/99 Drewsville:- There was a social dance at "Boseley's hall", Saturday evening, Oct. 21.

Claremont:- Mrs. Baldwin's dancing classes have begun for the winter with an attendance far in excess of that of previous seasons. They are held in Hibernian hall and a new piano with a competent pianist assures good music. Mrs. Baldwin is one of the most successful teachers of dancing in this section, and has large classes this year at Claremont, Bradford, Chester, Charlestown Bellows Falls and White River Junction.

11/4/99 Charlestown:- The dancing school previously announced under the direction of Mr. Daniel Grey Jr. com-

menced last evening (Friday) at Odd Fellows hall, with a good attendance of beginners. Mr. Grey has recently returned from the city where he has acquired the latest standard round and fancy dances, to which the term of 20 lessons will be mainly devoted. He will also visit the leading academies during the term and keep in touch with the latest methods of instruction. NO spectators will be admitted during lesson hours. Music will be furnished each evening, Mrs. Ida Grey, pianist. Terms are \$5 for single pupil, \$9 per couple, and special rates to families. Private pupils received.

11/11/99 Claremont:- Mr. and Mrs. Charles Atwood of West Claremont celebrated their twenty-fifth wedding anniversary Monday night. A large delegation of friends, including many members of the Redmen and Pocahontas, went from town, carrying gifts and prepared for a jolly time. About two hundred guests in all were present. The gifts included money, furniture and table ware, all representing a very comfortable sum and well attesting a deep friendly feeling. A banquet was served, and the evening closed with a dance which lasted until well toward dawn the next morning.

~~RECEIVED~~

Dance with JAS & ADA DZIEWANOWSKI for the Community Folk Dancers, John Coolidge Fieldhouse, 10 No. Highland St. West Hartford, Conn. More information from Miriam Silver, 190 Fern St. W. Hartford, Conn. 06119.

Records "Scottish Tradition", the exceptional series documented by the School of Scottish Studies, Edinburgh is now available in the U.S. For details write to Thomas H. Stern, P.O. Box 1228, White Plains, N.Y. 10602.

The second Callerlab Convention will be held in Chicago, March 24, 1975, at the Merriott Motor Hotel. If interested write Callerlab, P.O. Box 788, Sandusky, Ohio, 44870.

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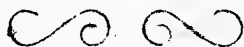
THANKS TO:

Ditto Agin - cookbook
 Don Armstrong - Costa Rican cigars
 Moritz Farbstein - cookbook
 Yves Moreau - French-Canadian fiddle tune LPs
 Gordon Tracie - Northwest fiddle tunes LPs
 Raphael Spring - candied fruits
 Martin Bacharach - candied fruit & Annals of
 Keene
 June Bean - cookbook
 Ed Moody - Stationary embosser
 Ed Wilfert & Ruth Kane - Xmas cookies
 Mr. & Mrs. Rich Castner - electric hot-tray
 Mr. & Mrs. Bev Wilder - Xmas greens
 "Pop" Smith - back issues Northern Junket &
 Old-time dance orchestrations
 Mae Fraley - 2 old-time contredances
 Roger Whynot - Old-time dance music
 Nancy Hyll - photographs
 Glenn Bannerman - photographs
 Joe & Ginger Hritz - dance history material
 Stan Burdick - old-time dance music

DIED: Ben Schnayerson, December 26, 1974

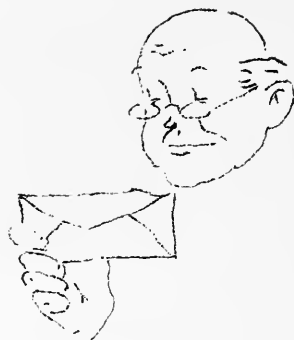
My sister, Clara B. Buckminster, February 3, 1975

CONGRATULATIONS TO: "Duke" & Jean Miller on their Golden Wedding Anniversary



The Philadelphia Folksong Society has set Friday thru
 Sunday, August 22, 23, and 24 as the dates for the four
 teenth annual Philadelphia Folk Festival. The Festival
 is to be held at Pool's Farm, Upper Salford Township,
 Pennsylvania (near Schwenksville). As usual the weekend
 will include three major evening concerts, daytime con-
 certs, workshops, dance sessions, campfire sings, and
 craft exhibits. Food and camping facilities will again
 be available. Free Parking. Howard Yanks is festival Ch
 airman. (215) Ch 7-1300.

IT'S FUN TO HUNT



MUSICAL INSTRUMENTS FILL MUSEUM-HOME

When someone tells him his home looks like a museum, Alan Bies, 25, of Houston, is happy. He worked hard to achieve that very goal.

Bies owns 70 coin-operated pianos and other automated musical instruments. Included in the collection is a 1930 Wurlitzer 180 Concert Band Organ, one of the largest musical instruments in the world.

OPRY LANDMARK BIG TOURIST ATTRACTION

In 1973, officials of the Grand Ole Opry in Nashville, Tenn. said the Ryman Auditorium, home of the famous country music show for 33 years, had seen its last days and would be razed. Now, after protests from Nashville residents opposed to its destruction, the building has become a tourist attraction.

"There's no longer any thought of tearing it down" said Irving Waugh, president of WSM, Inc. which operates the Opry.

The Opry vacated the 85-year-old building in downtown Nashville last March, when the new Opryland USA opened outside the city. Now, daily tours are conducted at the Ryman, and one week 1,800 tourists visited the old former tabernacle.

OVERHEARD IN A MAINE RESTAURANT

As we drove through Maine's Aroostook County one night last summer, a friend and I saw at least a dozen trucks parked outside a diner and decided to stop there ourselves. Inside the restaurant, which was as cozy as a farm kitchen, we found a clue to its popularity. My friend asked the waitress to heat him up a bowl of oyster stew.

"How hot do you want it?" she asked.

"How hot can you get it?" my friend retorted.

"Well," said the waitress "I can heat it so you can eat it, or I can heat it so you can visit a while."

TITLES AND RANK

Titles and rank followed men to church where they were seated according to their quality. Planning the proper arrangement was a ticklish business, and the men who attended to it gave long thought to the problem. The method differed from town to town. Harwich approved of allowing the richest men to hold the front pews, while Truro was more democratic in placing the town officials in front. In the rear sat the militia, a ready position in case of Indian attack. Another method proposed was to let each man build his own pew. This was an entertaining scheme, though the results were architecturally unconventional. It seems not to have been practiced for long, and perhaps it remained only

On A Gravestone in Hardwick, Vermont.

Willie Marshall 1872 - 1944

His Wife Della 1876 - 1947

She always Did Her Best

He Never Did

I have the same opinion of dances that physicians have of mushrooms: The best of them are good for nothing.

St. Francis de Sales (1609)

PAINLESS FOLKLORE



WHAT THEY SAID IN NEW HAMPSHIRE

Money makes the mare go. Once bitten, twice shy. Busy as a hen with one chicken. It's not the worth of a thing, but the want of it that makes its value. I prefer his room to his company.

Thi' boots on th'other foot now. Run of the mill - (usual). Since Hector was a pup. He's his pa from the ground up. Barking up the wrong tree. It sticks out like a sore thumb. The Devil take the hindmost.

There's a place for everything, and everything in its place. He spoke out in Meetin'. That sticks in his cráp. You've hit the nail on the head this time. He got it straight from the shoulder.

Not enough to shake a stick at. Bring home the bacon. Like mother like daughter (Like father like son). Heart whole and fancy free. He's but a cat's paw. Pretty poor pickin's. As bad as the Seven Year Itch. To the bitter end.



George Fogg leads English Country Dances at the Old South Church Congregational, South Weymouth, Mass. Feb. 24 and March 10, 17, 24, 31; and April 4th, 8 to 10 PM with Ellen Mandigo furnishing live music. George will also lead English Country Dances in Coff Hall, Rehoboth, mass. March 3; April 7 and May 5.

OLD-TIME SUPERSTITIONS

The sneezing of a cat in front of a woman on the day before her wedding was an unlucky omen. (For the woman or the cat?).

Old-timers believed that anyone who set out on a journey and returned home for some reason before reaching his destination was in for some bad luck. Also it was believed that a hunter who counted his bullets was in for an unproductive hunt.

A mole or birthmark on the chin or ear was the sign of riches; on the throat, it was a sign of good luck.

Count 7 stars for 7 nights and what you dream on the 7th night will come true.

To be lucky at cards, sit facing the door.

YOU'RE AN OLD TIMER IF YOU

Remember these old nicknames rarely heard nowadays - - "Socks, Buster, muscles, Freckles, Dummy, Dutch, Spud, Pee Wee, Kiddo".

Or - - here's fifty cents; go to the store and get 10 pounds of sugar. Buying sweet rolls and doughnuts at most bakers for 12 cents a dozen and a loaf of bread for a nickel, buying brown sugar by the scoop, cranking the ice cream freezer and getting to lick the paddle as a reward, stealing a pinch of snuff from an elder - and hating it and smoking corn silk cigarettes. Or -

Watch fobs, soapbox scooters, shaving mugs, dollar watches (that kept perfect time by the way), squeaky new shoes, Burma Shave signs and in warm weather, rubber bathing shoes, burning punk to ward off mosquitoes.

FADED PHRASES

He's on a gravy train. Watch your Ps and Qs. Tell it to the marines. He's a real Jonah. He's a knucklehead. Bet your bottom dollar. It ain't according to Hoyle and -- Rome wasn't built in a day.

You get what you pay for. Who died and left you boss? He fought it tooth and nail. She's snug as a bug in a rug. She's fishing for compliments. That's a lot of hog wash. Perish the thought and To know him is to love him.

She's too uppity. It's flotsam and jetsam. I'll be dad-gunned. Great balls of fire. She's all gussied up. Butt out small fry. Don't give me any of your lip. Stop twiddling your thumbs and Something's fishy.

UNLIKELY THINGS YOU KEEP HEARING ABOUT

Apple-polishing, eating your words, making both ends meet, spilling the beans, floating a loan and talking through your hat.

Standing on your constitutional rights. Setting the world on fire, writing your name on the sands of time burning up the road, Picking a bone with someone, killing time and shooting the breeze.

Striking while the iron is hot, flying off the handle, being on the horns of a dilemma, making a pig of yourself, being all ears, eating your words, stretching a point, passing the buck and shooting the works.

The NEFFA on Sunday program continues at the Girl Scout House, Walden St. Concord, Mass. March 9, 1975 "An Afternoon with Dudley Laufman. 2:30 - 5:30 p.m.

Jane Farwell is planning an Easter Weekend, March 27 to 30, at her Folklore Village, Dodgeville, Wisconsin, featuring ADA DZIEWANCSKA teaching Polish Dances.

TONGUE TRIPPERS

Six short soldiers scrubbed and scrubbed. Six short soldiers rubbed and rubbed. Six short soldiers sung a song. Their singing surely showed those six short shirts that six short soldiers scrubbed and scrubbed were six short shirts that Sister Sister Susie sewed.

We dare you to read any of these lines perfectly three times in succession:

1. I sniff shop snuff; you sniff shop snuff.
2. A bloke's back brake block broke.
3. A school coal shuttle; a scuttle of school coal.
4. The short sort shoot straight through.
5. I chased a big black pub pup up Upper Tupper Street.
6. Chop shops stock chops.
7. Wasps whisked briskly from Willie's wasp swatter.
8. Six Scotchmen picked up six thick thistle sticks.
9. Rubber buggy bumper.
10. The sixth sick sheik's sixth sheep's sick.

≡ ○ ≡

A woman should marry an older man for as her beauty begins to fade, so does his eyesight.
The trouble with the younger generation is that it hasn't read the minutes of the last meeting.

Did you hear about the man who gave a loud speaker to the church in memory of his wife?

A politician is someone who never met a tax he didn't hike.

Remember when "pot" was something you raked in at a poker game?

There is nothing like sealing a letter to inspire a fresh thought.

You can't be sure of anything these days. Just think of all the mothers, who 20 years ago, had their daughters vaccinated in places they thought wouldn't show.

Many women would be more spic if they had less span.

OLD TIME CANDY



POPCORN BALLS

- 1 cup dark corn syrup
- 1 cup brown sugar
- $\frac{1}{4}$ cup water

- 1 teaspoon vinegar
- 2 tablespoons butter
- 2 qts. unsalted popped corn

Combine corn syrup, brown sugar, water and vinegar in saucepan. Cook over medium heat, stirring constantly till mixture boils. Continue cooking till hard ball stage (260F) stirring almost constantly. Remove from heat; quickly add butter or margarine and blend. Slowly pour over popped corn in large bowl, mixing well. Form into balls, using as little pressure as possible. Butter hands if desired. Makes 15 balls about $2\frac{1}{2}$ inches in diameter

COCOA PEANUT LOGS

- 1 cup semi-sweet chocolate pieces
- $\frac{1}{3}$ cup peanut butter
- 4 cups toasted rice cereal

Melt chocolate with peanut butter in heavy saucepan over low heat, stirring constantly till well blended. Remove from heat. Add rice cereal, stirring till coated. Press mixture firmly into lightly buttered 9-inch square pan. Let stand in cool place till hardened. Cut into bars.



VANILLA TAFFY

1 cup sugar $\frac{1}{4}$ teaspoon cream of tartar
 $\frac{3}{4}$ cup light corn syrup 1 teaspoon vanilla
 $\frac{1}{2}$ cup water 1 tablespoon butter

Combine sugar, corn syrup, water and cream of tartar in a saucepan. Bring to a boil over medium heat, stirring constantly till sugar dissolves. Continue cooking, without stirring, to hard ball stage (266F). Remove from heat; stir in vanilla and butter. Pour into a greased 8-inch square pan; let stand till cool enough to handle. Pull candy with fingers till it has a satin like finish and milky white color. Pull into long strips $\frac{3}{4}$ -inch in diameter. Cut into 1-inch pieces with scissors. Wrap in waxed paper. Makes about $\frac{1}{2}$ lb.

MARSHMALLOWS

1 envelope unflavored gelatin
 $\frac{1}{3}$ cup cold water $\frac{2}{3}$ cup light corn syrup
 $\frac{1}{2}$ cup fine granulated sugar Corn starch

Soften gelatin in cold water in a small saucepan. Place over boiling water; stir till gelatin is dissolved. Add sugar and stir till sugar is dissolved. Pour corn syrup into a large bowl. Add vanilla, gelatin and sugar mixture, and beat with an electric mixer till thick and of marshmallow consistency. Cover thoroughly bottom of pan (7x10x11 $\frac{1}{2}$ inch) with equal parts corn starch and fine granulated sugar. Pour in marshmallow mixture and smooth off top. Let stand in cool place (not refrigerator) till well set, about one hour. To remove from pan, loosen around edges with a knife, invert over board sprinkled with equal parts of corn starch and sugar. Cut into squares with sharp knife, moistened with cold water. Roll in equal parts corn starch and sugar. Makes about one pound.



WIFE SAVERS

Try using toothpaste on a clean cloth to remove stains from plastic utensils.

Cut flowers or plants can get overheated or cillled just like people. Keep them as cool as possible but away from drafts or air conditioners.

Well mixed equal portions of salad oil and vinegar, rubbed well into the wood, may remove scratches from furniture.

Standard metallis paint and enamels will tend to reduce the flow of heat from a radiator. Flat paint is best.

Avoid giving ants a hiding place in your kitchen by brushing over cracks with shallac, especially where the wall meets the baseboard.

If you get oil splatter on your windshield while traveling by car, a bottle of cola drink will take the stubborn marks off as well as anything else.

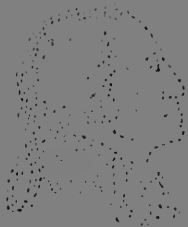
Place a piece of charcoal in a long-unused suitcase to help remove the musty odor.

A drop of food coloring will perk up the dull appearance of some canned fruits and make them look more tempting.

One rubber glove always wears out sooner than the other. Save the good glove, and when you have two such gloves, simply turn one inside out and use it for the other hand.

A lemon will give nearly double the quantity of juice if it is heated thoroughly before squeezing.

To make whipped cream from evaporated milk, scald a small can of the milk in a double boiler, then chill it and beat until stiff. Add 3 tablespoons of powdered sugar and flavor with vanilla.



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A special workshop, Saturday, March 15th, will be given in ENGLISH SWORD DANCING; classes in rapier and in long sword, graded experienced and inexperienced. All classes taught by special guests, BOB PARKER & RON SMEDLEY. Also that evening at 8:15 ENGLISH COUNTRY DANCE PARTY, called by PARKER/SMEDLEY. Live music. All welcome. All events at Metropolitan Duane Hall, 201 West 13th St. NYC.

April 25, 26 & 27 are the dates for the New England Folk Festival which will be held this year at Natick, Mass. High School. It will follow the format of last year's proven success. Friday night a mammoth dance party in the Main Hall with neither formal program nor dance demonstrations; Saturday morning & afternoon feature youth programs & demonstrations; Saturday evening & Sunday afternoon sessions feature the famous adult nationality dance groups in colorful demonstrations. Ethnic foods from many countries again a main attraction all festival long. Truly, there will be something for all at the 31st New England Folk Festival. See you there?

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